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no less careful as an observer than acute as a critic. Where he adduces facts well known before, he often places them in a new light, or employs them for a new purpose; and there is more in the volume of strictly original matter than would antecedently have seemed attainable by a gleaner in a field already so faithfully harvested. The value of the book is enhanced by a full alphabetical index; and, as the work is one which ought to live and last, we would suggest that in a second edition its utility may be still further increased by an index of the texts illustrated.

- 20.—*A History of Philosophy in Epitome.* By DR. ALBERT SCHWEGLER. Translated from the original German, by JULIUS H. SEELYE. New York: D. Appleton & Co. 1856. 24mo. pp. 365.

THE title and dimensions of this work are well adapted to awaken inquiry. If an actual history of speculative philosophy can be compressed within so narrow a space, the author has performed a rare service for students in his own country and ours. So far as we have been able to examine his work, we are more than satisfied with its execution. Shunning all discussion and self-display, adhering rigidly to method, confining himself to the enumeration of facts and opinions, and grouping his narrative around the representative minds of successive ages, he has given us a perfectly coherent and continuous history of philosophy, from its beginnings in Greece down to Hegel, of whose school he is a disciple. Compendious treatises on great subjects are apt to excite contempt for their leanness; this, on the other hand, awakens admiration for its fulness and explicitness.

- 21.—*Di Publio Virgilio Marone.* Saggio per Storia Patria di GIUSEPPE RESTI FERRARI, Presidente Emerito D' g. R. Tribunale di Prima Cognizione, Socio della Mantovana Accademia di Scienze, Lettere, ed Arti. Mantova: Coi Tipi Virgiliani di L. Caranenti. 1853. 4to. pp. 128.

NOWHERE in Italy is the decay of ancient grandeur more painfully marked than in the strong city which is the southern outpost of the Austrian empire. In the days of Charles V., when the Gonzagas were at the height of their power, the boast of Mantua was prouder than the boast of Florence or Genoa. No court could be more splendid, no luxury more profuse, no palaces more magnificent, than those of

"Mantova la Gloriosa." In works both of practical and ornamental art it owned no superior. Raphael's famous and favorite pupil wrought upon the walls and ceilings those frescos which still remain marvels of quaint design and rich color, and built those arches in the churches which still strikingly show the transition period of Italian architecture. Julio Romano is to Mantua what Titian is to Venice, Giotto to Padua, Correggio to Parma, and Michel Angelo to Florence. Here is the home, here are the principal products, of his brilliant school, and every visitor will seek out that curious house, with the figure of Mercury beckoning above the door-way, which the painter chose as the symbol of his genius and the ornament to his dwelling. All Mantua is eloquent concerning Julio Romano.

The works of the great painter remain to justify abundantly the boast which they make of him. But, like Padua, Mantua has an earlier hero, who gave to it a fame more peculiar and lasting. The greatest of Latin poets still lives in the gratitude of his early home. The most beautiful and spacious square of the city bears his name, and the "Eclogues" are recited still in the theatre within it. In another square stands his statue, surrounded by trees and flower-beds, and in front of it are ranged the busts of thirteen other illustrious Mantuans. After nearly twenty centuries, the name of Virgil continues to hold a fame which all its generals, lords, artists, and engineers have failed to eclipse. It is the pious and delightful task of magistrates, poets, and scholars to do honor to this great name, and thus to find relief from the contemplation of their sad decline.

The volume before us is the most recent and elaborate offering which Mantuan scholarship has brought to the memory of Virgil. It is dedicated to the Marchese Cavriani, the noble descendant of the old ducal family, the hospitality of whose princely house more than one American has reason gratefully to remember. It is published for the laudable object of aiding the funds of the new asylum for the deaf and dumb, which, under the patronage of the Marchese, has been founded by the noble Signora Paolina Rosa. Its aim is to gather into a compact and readable form all that is known about Virgil, and the best things that have been written about him. In this, as it seems to us, Signor Ferrari has been only moderately successful. His work proves that Italian scholarship is not adequate to the investigation of such a topic, and that Leipsic is a better place than Mantua to write the Life of Virgil. No new facts are added, and some things before known are omitted. The list of editions of the poet's works is by no means complete, and the criticisms upon them are extremely defective. But with all these drawbacks, the volume is very curious and entertaining, graceful and

dignified in style, affluent in illustration, and admirably precise in the disposition of its subjects and parts. Each chapter is a monograph, and all the chapters are short. Only the first quarter of the book is devoted to the proper life and writings of the poet, while the large remainder is occupied with the general questions which have arisen in modern times concerning him, the panegyrics, the imitations, the false charges, the splendid festivals, and the great associations, which have been joined to his name. If Signor Ferrari labors somewhat vainly to absolve Mantua from early ingratitude to her most distinguished son, he proves most fully that in later ages she has obeyed the voice of Dante, and "honored her crowning poet,"—that Mantuan study and genius have never neglected him whose flowing verse celebrated the beauty of her plains and the soft gliding of her river. In the eighteenth chapter is given an interesting account of the grand illumination on the last night of the Carnival in 1838, when the "Apotheosis of Virgil" was magnificently represented with three thousand torches and garlands of fire.

The most original portions of the volume are those which give sketches of the seven illustrious Mantuans, whose busts stand in the hall around that of Virgil, and of the thirteen whose busts adorn the garden in front of the Cavriani palace. To the notice of each of these last is appended a "sonnet," which might be omitted without serious loss. Italian sonnets have not improved since the age of Petrarch. The discussion, in the closing chapter, of the authenticity of the facts in the *Æneid*, the coming of *Æneas* into Italy, and the episode of *Dido*, is also in some respects original. All the chapters are enriched by notes and references.

On the whole, though we cannot say that Signor Ferrari's work is very valuable as a biography or a criticism, we may say that it does credit to his heart and to his head, to his industry and to his patriotism. We must admire his warm closing appeal:—"Be proud, O Mantua! of this your noble son, from whom in ages past you have been named, as you shall be in ages to come, the Virgilian city, the Virgilian people. None shall dispute with you the immortal crown which *your* Virgil, the singer of flocks and fields and heroes, has set upon your brow. Honor, ye scholars in all the world, honor the lofty poet! honor the fortunate country exalted by him to so great a glory!"